

Evelyn Ficarra - Curriculum Vitae

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Dual Nationality, USA/UK

EDUCATION

- 2010** PhD, Music Composition University of California, Berkeley
1994 Film Music Composition, National Film and Television School, England, UK
1986 MA, Composition and Aesthetics, University of Sussex, England, UK
1985 BA (Hons) First Class, Music, University of Sussex, England, UK

TEACHING AND OTHER EMPLOYMENT

- 2012 to current** Lecturer in Music Theater and Assistant Director of the Center for Research in Opera and Music Theater. Sussex University. Brighton, UK.
2012 Summer – currently designing a course in Film Soundtrack Analysis for UC Berkeley summer session.
2011 Oct continuing; Sound Technician, Center for New Music and Audio Technologies
2011 April, one day visiting lecturer in sound art, Massachusetts College of Art and Design, Boston
2010/2011 George Ladd Prix de Paris
2010 Spring, Music 29, ‘Music Now’ (TA for Professors Edmund Campion and Ken Ueno) UC Berkeley
2009 Spring, Music 25A, Introduction to Music Theory, UC Berkeley
2008 Spring, Music 27, History of Western Music (TA for Professor Nicholas Mathew) UC Berkeley
2007 Fall, Music 20A, General Musicianship, UC Berkeley
2006-2007: *Manager*, UC Berkeley Student Orchestra.
2005-2006: Fellowship for graduate study at UC Berkeley.
1998-2005: *Freelance Sound Editor/Sound Designer* working in Film and Television on productions by BBC, ITV, Nordisk Films and others. Culminated in 2005 with *Zozo*, which was selected by the Swedish Film Board to represent Sweden in the 2006 Academy Awards. See www.IMDB.com for significant credits.
2000 (November) Dartington College of Arts Visiting lecture on my work with experimental film maker Suse Bohse, *Those Roads (1994) and time – is all there is (1995)*
1994-1998 University of Westminster. Visiting Lecturer in the Commercial Music Department, teaching courses on Film Music Composition, Electroacoustic Music and the Avant Garde, Sound Studies, Music and its Audiences, Song Writing.
1997 (October) National Film and Television School. I ran a short course on sound track for experimental film, working with composition students.
1991-1995: University of Hertfordshire. Visiting Lecturer in the Electronic Music Department. Courses taught included Composition, Film Music, Sampling, Sequencing, Mixing, Effects, Sound Editing.
1995 (March/April) University of Liverpool. Composer in Residence. This involved lectures on my music followed by seminar and tutorials coaching students in writing compositions for the Hearing in Believing Radio Station and creating my own work, *Frantic Mid-Atlantic*, for broadcast.

AWARDS/HONORS/FUNDING SUPPORT

- 2012** (March – April) Djerassi Resident Artist Program
2011 October (until April 2012) Selected for Berkeley Symphony’s Under Construction program.
2010-2011 George Ladd Prix de Paris
2010 Djerassi Djerassi Resident Artist Program Winter Residency
2010 Nicola de Lorenzo Prize for Composition
2010 Meet the Composer (for *The Arbitrariness of Language*)
2008 FACE Fellowship (French American Cultural Exchange, residency at CIRM in Nice.)
2009 Outstanding Graduate Student Instructor Award UC Berkeley.
2008 The Christofilos Prize, UC Berkeley.
2008 Eisner Award for Music, UC Berkeley.
2008 Meet the Composer (for *Short Films about Water/Submarine.*)
2005-2010 UC Berkeley Music Department Fellowship/Teaching funding for PhD study.
2004 Djerassi Resident Artist Program
2002 *Ralph Vaughan Williams Trust* Composer Commission for ‘Submarine’
1997 Arts Council of England Support for ‘Search’ string septet for Gogmagogs.
1995 *Hinrichsen Foundation* Composer’s Bursary
1995 Arts Council of England Commission support for *The Empress’s Feet.*
1994 Short listed *Luigi Russolo* Competition (for *Source of Uncertainty*)

1994 London Arts Board Commission support for *Those Roads*
1993 **Ralph Vaughan Williams Trust** Electroacoustic Composer's Scholarship. Funded 5 months as guest composer at EMS Stockholm.
1993 Finalist **Prix Noroit** (for *Source of Uncertainty*)
1993 Short listed **Bourges** (for *Deuce*)
1992 Arts Council of Great Britain Commission support for *Deuce*.
1988 Arts Council of Great Britain Composers for Dance Award *Second Stride*.

PROFESSIONAL AFFILIATIONS

Performing Rights Society, Associate Member
Sound and Music Contemporary Voices

COMMITTEE WORK/ACADEMIC SERVICE

2011 Editorial Reviewer for 'Organised Sound' Issue 'Listening, Sound and Place.'
2008 Graduate Student Representative, Faculty Search Committee, UC Berkeley Music Department.
2007 Co-Director, CNMAT Users' Group.
2003 served on the International Jury for **Canadian Electroacoustic Community's** JTTP competition.
1991 - 1994 served on the Board of Directors for the **Sonic Arts Network**. Projects Director 1993/4 with special responsibility for commissioning and programming.
1990's twice served on Arts Council selection panels for commissioning.

COMPOSITION

1988-2011: Freelance composer writing for experimental film, installations, dance, theatre, radio and the concert hall. Screenings/performances/broadcasts in UK, Europe, USA, South America, Viet Nam, Japan and Australia. Festivals include: **Manca Festival**, **London International Festival of Theatre (LIFT)**, **Vienna Festival**, **City of London Festival**, **Cutting Edge**, **Brighton Festival**, **Sonorities**, **Dartington International Festival**. Venues include: **Lincoln Center**, **Queen Elizabeth Hall**, **Purcell Room**, **The Place**, **Lyric Hammersmith Studio**, **Hanoi Opera**. Broadcasts include: **BBC Radio 3**, **Radio France**, **Netherlands Radio**, **Swedish Radio**.

DISCOGRAPHY

- **Fractured Marble**, 7"30, released on Jonathan Harvey's Other Presences CD, SCD28057, 2008
- **Submarine Revisited** 2007, available for purchase on Critical Notice <www.criticalnotice.com>
- **Isle Unknown Public** 2006, see also <www.criticalnotice.com>
- **Frantic Mid-Atlantic**, Sargasso, SCD 28026, 1999. Debut solo CD contains *Search*, *Those Roads*, *Plus ça change*, *Source of Uncertainty*, *Deuce*, *Frantic Mid-Atlantic*
- **NOR 3**, Musidisc 244992, 1994 contains *Source of Uncertainty*
- **Soundworks Exchange**, SWECD1, 1994 contains *Krazy Horse*
- **Unknown Public 5**, Voicebox, contains *Ding*

LIST OF WORKS (BY GENRE)

music/sound design for music-theatre / dance-theatre / theatre

memory table inter-media collaboration with video artist Ian Winters, Noh Space, San Francisco, Oct/Nov 2011.
Performers Megan Nicely and Claire Willey.

in apt dance theater with live electronic improvisation; collaboration with Bhutto influenced dancer/choreographer paige starling sorvillo, Defibrillator Performance Art Gallery, Chicago, Feb 2011 The Garage, San Francisco June 2010; Oakland Noodle Factory July 2009; MilkBar, Oakland Jan 2010

night edge I for mezzo soprano, flute, piano and dancer 2007. Premiered by Aurora Josephson (singer), Heather Frasch (flute), Myra Melford (piano) and Paige Sorvillo (dancer) 17th December 2007, Hertz Hall, University of California, Berkeley.

night bed is in mess for mezzo soprano, flute and piano. Premiered by Shie Shoji (singer) with Klio Blonz (Flute) and Elena Konstantinou (piano) in the Kushiro City Art Hall, Hokkaido, Japan, August 2006. Shonorities DVD produced 2008; <www.shonorities.com>

Such Sweet Thunder Music re-mix and sound design. The Place Prize Finals, London, Sept 2006,
Director/choreographer, Sarah Fahie.

In One Ear Music and sound design. **theatre-rites**. Music Theatre featuring Kurdish drummer Hussein Zahawy. Lyric Hammersmith, London and UK Tour 2004/2005, revived spring 2006. Director Sue Buckmaster, Design Sophia Clist.

Nocturne for Night Cleaning Music and sound design. Naked Fish Productions, Director/choreographer, Sarah Fahie. 2004 Jerwood Space and Robin Howard Theatre at The Place, London.

The Lover Music composer and advisor. 2003 Choreodrome. Director Romilly Gordon-Masters, choreographer Sarah Fahie. The Place Studio 2 August 2003, London.

Shopworks Music and sound design. **theatre-rites**. Co-commissioned for London International Festival of Theatre and Vienna Festival. Performed London May, 2003; Vienna June 2003. Directors Sue Buckmaster & Gary Stevens, Installation Artist Sophia Clist.

Fugue for a Furnished Flat Music director. Naked Fish Productions. The Place, London, 14th Feb 2003. Director/choreographer, Sarah Fahie.

The Registry Music and sound design. Hampstead Theatre and The Place Learning and Access, London, December, 2002. Director/choreographer, Sarah Fahie.

Submarine for piano, voice and tape, dance theatre score, **naked fish productions**, The Place Theatre, London, June, 2002. Director/choreographer, Sarah Fahie.

Borrowing Intimacy for violin, saxophone and tape. Collaboration with composer John Sweeney and choreographer Sarah Fahie, The Place Theatre, London, September, 1999.

Dangerous Talk for 2 sopranos. Second Stride's Choreodrome Workshop. The Place Theatre (London) and Cambridge, August 1997. Director, Ian Spink.

Goldmines Music and sound design. Clean Break Theatre Company, London's Et Cetera Theatre and National Tour, April - June 1997. Director, Nadia Molinari.

The Hour We Knew Nothing of Each Other Sound score. National Youth Dance Theatre, The Place Theatre, London, 1995; British Tour, 1996. Directors, Pete Brooks and Ian Spink.

Canzonet for tape. Dance solo by Steve Goff, Islington Arts Factory & Lilian Baylis Theatre, London, 1994.

The Dragon Music and sound design. Theatre Clywdd, Wales, Welsh tour, Autumn 1991. Director, Janine Wunsche.

Corryvreckan Music and sound design, in collaboration with Francesca Hanley. Spark Theatre Company, Old Red Lion, London, 1990. Nominated Best Sound Design London Fringe Awards, 1991. Director, Janine Wunsche.

Dancing and Shouting for clarinet, voice, percussion and tape. Second Stride Dance Theatre, British tour, 1988. Arts Council of Great Britain Composers for Dance Award. Director/choreographer, Ian Spink.

Underground Man, Music and sound design. Dark Horse Theatre Company, Brighton Nightengale Theatre 1987. Director Fiona Buffini.

concert/radio/fixed audio media

Wild Debris for orchestra, Berkeley Symphony Orchestra, 29 Apr 2012, conductor Joana Carneiro, commissioned by Under Construction.

vagues / fenêtres for string trio and electronic sounds, Eco Ensemble, Berkeley, Feb 6 2011. Premiered in the 2009 MANCA Festival.

The Arbitrariness of Language for solo piano, 8', commissioned by Chamber Bridge with funds from Meet the Composer, performed by Eva-Maria Zimmermann in San Francisco and Switzerland, May – Aug 2010.

night edge II for mezzo soprano, flute, violin, cello and piano, 2008. Performed by Lucy Shelton (singer), Heather Frasch (flute), Myra Melford (piano), Garret Maclean (violin) and Leighton Fong (cello) April 2008, Hertz Hall, University of California, Berkeley.

A Bach Concert for flute, viola, cello and reader, 4'00, a setting of a poem by Bei Dao, premiered 14 Feb 2008 by the Apollo Chamber Players at the British Museum, commissioned by Poems on the Underground.

Fractured Marble fixed media audio, 7'30", November, 2007. Part of the Jonathan Harvey 'Other Presences' project, released on Sargasso SCD28057. <www.sargasso.com>

- Submarine Revisited** fixed media audio, 15'09". Unknown Public/BMIC Critical Notice web project, 2007. Featuring Loré Lixenberg (soprano) Dominic Saunders (piano) and interviews from a number of ex-naval officers. <www.criticalnotice.com>
- Rendition** for prepared piano, harpsichord and video. Collaboration with **Keynote+** (Kate Ryder and Jane Chapman) and photographer/video artist Ian Winters for the Cutting Edge Festival, London, October 2006. Subsequent performances in UK and California, 2007.
- Rendition II** for prepared piano, three flutes, two trumpets and video. Feathruing Myra Melford on piano. 16th November, 2006, Hertz Hall, University of California, Berkeley.
- like this (like *this*?)** Instrumental music theatre for three cellists, premiered by Leighton Fong, Michael Graham and Paul Hale, Hertz Hall, University of California, Berkeley, May 2006.
- Isle Remix** fixed media audio, 7'. Electronic sound. Unknown Public/BMIC Critical Notice CD, 2006. Broadcast BBC Radio 3 'Late Junction' 27 Nov 2007.
- Submarine - radio edit** fixed media audio, 15', 2002. Broadcast on Resonance 104.4fm, October 2002, May 2003. Featuring singer Shie Shoji. Supported by a grant from the Ralph Vaughan Williams Trust.
- London Cries** for mezzo soprano, tenor, strings and tape, 12', 2002. Commissioned by Poems on the Underground, premiered by the Apollo Chamber Orchestra, City of London Festival, July 2002; Hanoi Opera House, Vietnam, July, 2003; St Giles Cripplegate, London 2009.
- Nunca Olvida** for solo voice, 5', 2000. Premiered by Linda Hirst, London, November 2000.
- Search** for string septet and tape, 5', 1997. Commissioned by the Gogmagogs with funds from the Arts Council of England, premièred in the City of London Festival, 1997. Released on Sargasso CD 28026.
- The Empress's Feet** a music theatre piece for solo voice; 20', 1995 (revised 1997.) Commissioned by Linda Hirst with funds from the Arts Council of England, premiered Dartington International Festival, 1995.
- Frantic Mid-Atlantic** for solo tape, 13'53, 1995. Commissioned by Hearing is Believing. Radio broadcasts in Britain and Canada. Released on Sargasso CD 28026.
- Those Roads** for solo tape, 9'07, 1994. Commissioned by the Sonic Arts Network with funds from the London Arts Board as part of a sound and image collaboration. (See music for film.) Released on Sargasso CD 28026.
- Ding** for solo tape, 1', 1994. Unknown Public 05 Voicebox
- Close** for two harpsichords and tape, 8'30, 1994. Commissioned by Annelie de Mann. Premiered in Amsterdam, 1996.
- Source of Uncertainty (Model 266)** for solo tape, 8'00, 1993. Premiered in Aberdeen, 1994. Finalist in 1993 Prix Noroit, short-listed for 1994 Luigi Russolo. Supported by a grant from the Ralph Vaughan Williams Trust. Released on Sargasso CD 28026.
- Deuce** for flute, harpsichord and tape, 10', 1993. Commissioned by Eleanor Dawson with funds from the Arts Council of Great Britain. Premiered in Belfast, 1993. Broadcast on Radio Nederlands, 1994. Released on Sargasso CD 28026.
- Krazy Horse** for solo tape, 1'42, 1992, released on Sound Works Exchange CD 01, 1995; BBC Radio 3 broadcast, 'Mixing It', 1995.
- Sinking the Titanic** for solo clarinet, 12'00, 1991. A music theatre piece commissioned by Ian Mitchell. Premiered in Coventry, 1991.
- Plus ça change** for violin, marimba and tape, 14'00, 1991, revised 1997. Premiered by Marimolin at the Purcell Room, London, 1991. Broadcast on Swedish radio, 1991. Released on Sargasso CD 28026.
- Brasserie** for brass trio and tape, 4', 1992, performed in Dartington 1992, Lucerne, 1997.

music/sound design for film and installations

Endangered sculpture/poetry/sound installation collaboration with artist Karrie Hovey and poet Elise Ficarra. Intersection for the Arts, San Francisco, 11 April 2012 – 26th May 2012.

short films about water / submarine film/sound collaboration with video artist Ian Winters; showings in 2008: Oakland Noodle Factory (Sept); St Petersburg (Aug); Noisiel (Oct); Moscow Autumn (Nov.) In 2009, installation version: Illuminated Corridor; site specific in the Port of Oakland (May); Poto Festival, Grass Valley (July); Luggage Store Performance including live electronic improvisation (Sept.)

these are my arms holding you – tearing you apart text soundscape for pre-show installation. Dance Mission, San Francisco, Feb 2007. Choreographer Paige Starling Sorvillo, video artist/set design Ian Winters.

Sound Garden outdoor sound installation, Hertz Hall, University of California, Berkeley; collaboration with composers Heather Frasch, Jeremy Hunt, Brian Kane, and John MacCallum, with artist Dawn Frasch, 22nd April 2006.

21 Grand gallery soundscape for Re-figured exhibition featuring photographs by Ian Winters. Electronic sound score, Feb 2006. Featuring recordings of accordionist Marié Abe.

Zozo feature film, co-sound design with *Ludligan*, Sweden. Memfis Films, 2005. Directed by Josef Fares. Selected to represent Sweden for the Academy Awards, 2006.

Moerk feature film, sound edit/sound design for Clarity Post Production. Director Jannik Johansen, Fine and Mellow, Denmark, 2005.

Oh Happy Day feature film, sound edit/sound design for Clarity Post Production. Director Hella Joof, Nordisk Films/Fine and Mellow, Denmark, 2004.

last june - 4:30am, 16mm/video, 11'23, 1997, sound score. Image: Suse Bohse. Screenings: UK, including Queen Elizabeth Hall, London 2000.

Time is all there is 16mm, 9 mins, 1995, electronic sound score. Image: Suse Bohse. Screenings: Hamburg, 1995; Lesbian and Gay Film Festival, London NFT, 1996.

Those Roads '07, 1994. Sound score. Commissioned by the Sonic Arts Network with funds from the London Arts Board. Image: Suse Bohse. Screenings: UK, Holland, Germany, Greece, Russia, USA.

Sirko 16mm, 38 mins; fiction, NFTS 1994. Director, Ineke Smits. Music scored for string quartet, tuba and electric guitar. Screenings: London NFT, Rotterdam, 1994; Dutch Television broadcast, 1995.

Songs Unheard 16mm, 27 mins, NFTS 1994. Director, Megumi Adachi. Music scored for solo voice. Screenings: London NFT, BP Expo, Austria.

Silken Lines and Silver Hooks 35mm, 8 mins; NFTS 1993. Music and co-sound design with Paul Davies. Dir/Animator, Alison Pook. Scored for flute and electronics. Festival screenings: Munich, Paris, Poitiers, Rome, Edinburgh, Brest, Uppsala, Tokyo. Broadcasts: European Satellite, BBC2, 1995.

Augustine 16mm, 39 mins; NFTS 1991. Director, Coral Houtman. Music, scored for violin, viola, cello, clarinet, trumpet, soprano and percussion. Several festival screenings. Winner Grand Jury Prize for student film, Houston International Film and Video Festival.